Bac Général HGGSP + LLCER (Histoire-géographie, géopolitique et sciences politiques et Langues, littératures et cultures étrangères et régionales)

SUJET D'EXAMEN (SESSION OFFICIELLE)

LLCER - Anglais monde contemporain - Session 2021

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BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2021

LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ET RÉGIONALES

ANGLAIS MONDE CONTEMPORAIN

Mardi 8 juin 2021

Durée de l'épreuve : **3 heures 30**

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Dès que ce sujet vous est remis, assurez-vous qu'il est complet.
Ce sujet comporte 9 pages numérotées de 1/9 à 9/9.

Le candidat traite au choix le sujet 1 ou le sujet 2.
Il précisera sur la copie le numéro du sujet choisi.

Répartition des points

Synthèse	16 points
Traduction ou transposition	4 points

SUJET 1

Le sujet porte sur la thématique « Environnements en mutation ».

Partie 1 (16 pts)

Prenez connaissance du dossier proposé, composé des documents A, B et C non hiérarchisés, et traitez en anglais le sujet suivant (500 mots maximum) :

Say what the documents show about the way in which women's experience of city life shapes their vision of cities, and about the role that women can and want to play in redesigning urban space.

Partie 2 (4 pts)

Traduisez en français le passage suivant du document A (l. 1-7) :

While sprawling metropolises cannot simply be razed and rebuilt, a number of measures can be taken to make streets feel safer and to keep women more secure when moving around the city. And more than ever, women are being consulted in planning new urban developments.

In 2013, Kalpana Viswanath co-founded SafetiPin, an app that aims to help women stay safe by letting users rate streets and areas for safety criteria such as lighting, visibility, people density, gender diversity, security and transportation.

Document A

Delhi: mapping the city from a female perspective

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In 2013, Kalpana Viswanath co-founded SafetiPin, an app that aims to help women stay safe by letting users rate streets and areas for safety criteria such as lighting, visibility, people density, gender diversity, security and transportation. It also aggregates safety data, partly provided by its users, for use by local government and planners. SafetiPin now has 51,000 points of data for Delhi alone, and offers users "safest routes", helping them navigate the city with less risk. Another function of the app allows women to have someone they trust track their journey. "We find a lot of women are able to travel at night using these two features," says Viswanath. "It gives them confidence to travel around the city." And the more women venture out, the busier – and safer – the streets become.

To help make the app's data comprehensive, SafetiPin's crowdsourced data is augmented using photography. "We use an app on a windscreen of a moving car which automatically takes photographs every 50 metres," says Viswanath. "We map the entire city using photographs, and supplement that with user data." Google Earth and Street View are also consulted for extra perspectives but SafetiPin's data is dynamic, Viswanath says, responding to a constantly changing city.

In Delhi, the team identified about 7,800 dark spots where the lighting score was zero[1]. Based on this information, says Viswanath, government departments in charge of lighting in the city "improved 90% of the lighting deficit". SafetiPin has now been contracted by local authorities to make recommendations on how to make metro stations, bus stops, tourist spots, public toilets and parks more woman-friendly.

The free app can be used anywhere in the world. So far there has been significant participation in 50 cities (25 in India) and SafetiPin is advising local authorities or organisations in 10 of them. […] Next stop: South Africa – thanks to winning this year's Womanity award. SafetiPin will team up with a number of local organisations to map areas of safety – and are particularly keen to address the unsafe minibus taxis that many women have to use to travel to work.

The Guardian, 13 December 2018

[1] The lighting score was zero: there was no light

Document B

City transport: consulting women



“Transit affects all of our lives in a myriad of different ways. It especially affects women who are more likely to have lower incomes and are caregivers for their families. They rely heavily on transit, often making multiple trips within the day.”

Source: Website of the Toronto Women’s City Alliance (TWCA), an association that “promotes equity and equality by making audible and visible the voices and issues of diverse women in Toronto”, illustration by Julie Minamata, 2014

Document C

What would a city designed by women look like?

"If you ask what a city designed by women would look like, the immediate reaction might be: 'Oh yeah, you would have more ramps for buggies[1] and more toilets'," says Liane Hartley, founder of Urbanistas, a global network that promotes women in city design. "But I think we need to look bigger than that. It is about how we conceptualise cities in the first place." The consensus among women in the sector is that female-led urban planning could address some of the historical sexism built into cities, for example by making public spaces more hospitable to breast-feeding mothers, or providing more female loos[2]. […]

But female-led design hopes to go further than this — creating cities that serve everyone, irrelevant of gender, age, disabilities, sexuality or ethnicity. Fran Tonkiss, specialist in urban and economic sociology at the London School of Economics, says that because women know what it is like to be excluded by cities' designs, they approach urban planning with this wholesale, more inclusive approach. "It is about creating a physical environment that is not designed around the fully grown, able-bodied male subject." Ms Sadik-Khan[3] points to the domination of cities by cars as an example of this male-centric approach. […]

"The problem is not just who is in the profession itself but whose voices are being listened to," says Ms Kern [author of *Feminist City: Claiming Space in a Man-made world*].

The Financial Times, October 7, 2020

[1] buggy: a baby carriage
[2] loos: toilets
[3] Janette Sadik-Khan was the transport commissioner for New York City between 2007 and 2013.

SUJET 2

Le sujet porte sur la thématique « Relation au monde ».

Partie 1 (16 pts)

Prenez connaissance du dossier proposé, composé des documents A, B et C non hiérarchisés, et traitez en anglais le sujet suivant (500 mots maximum) :

Say what the documents reveal about the complex relationship between the American and Chinese film industries. Pay particular attention to their strengths and weaknesses in the competition between the two countries for global economic and cultural dominance.

Partie 2 (4 pts)

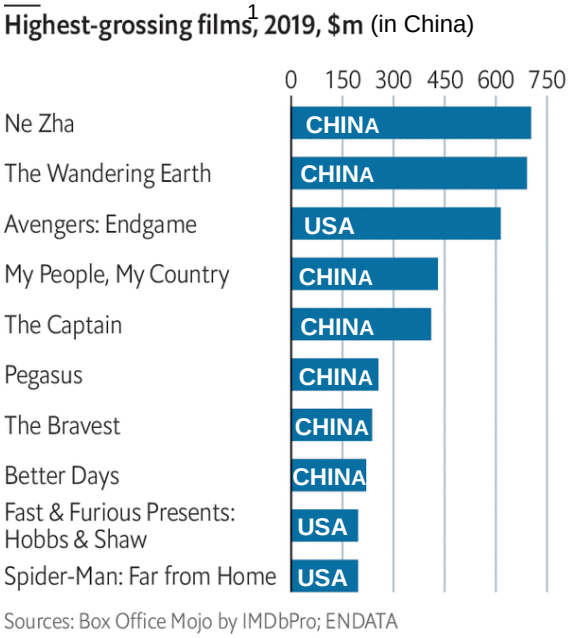
Traduisez en français le passage suivant du document B (l. 4-10) :

But Hollywood has long since abandoned that role. Indeed, not since the end of World War II have the studios cooperated with Washington in furthering the nation's ideals. Instead, the relationship today is purely commercial—on both sides. For example, Hollywood frequently enlists Washington's help in fighting piracy and gaining access to foreign markets. But even while providing that help, Washington refrains from asking Hollywood to temper its more negative portrayals of American life, politics, and global intentions.

Document A

Hollywood is losing ground in China

Chinese audiences are increasingly interested in domestically produced films.



Adapted from *The Economist*, September 4, 2020

1. highest-grossing films: films that generated the most revenue

Document B

Hollywood's Great Leap Backward on Free Expression

Over the years, the U.S. government has often praised and defended Hollywood films as a key component of American soft power—that is, as a storytelling medium that can, without engaging in blatant propaganda, convey American ideals, including free expression itself, to foreign populations around the world. But Hollywood has long since abandoned that role. Indeed, not since the end of World War II have the studios cooperated with Washington in furthering the nation's ideals. Instead, the relationship today is purely commercial—on both sides. For example, Hollywood frequently enlists Washington's help in fighting piracy and gaining access to foreign markets. But even while providing that help, Washington refrains from asking Hollywood to temper its more negative portrayals of American life, politics, and global intentions. (The exception is the Department of Defense, which insists on approving the script of every film produced with its assistance.) […]

Today, Hollywood is the freest film industry on earth, but only enjoys that freedom fully in the United States. In most other countries, from the United Kingdom to Saudi Arabia, a government body euphemistically called a "film-classification board" must approve every film, foreign and domestic, before it can be shown in theaters. Thus, Hollywood has been negotiating with foreign censors for as long as it has been exporting films—about 100 years.

Yet for all that time, the compromises made by Hollywood to get films into foreign markets have not been seen as problematic, even by its critics. Historically, the more profitable markets—the ones Hollywood cared about—were in democratic countries, where the film-classification boards operated under the rule of law. The changes they demanded, if any, were typically modest. In authoritarian countries, by contrast, the vetting process[1] tended to be corrupt, opaque, and subject to all sorts of hidden political pressures. But because these markets were generally not lucrative, Hollywood rarely bothered with them. As a Hollywood talent agent once remarked to me, "Who cares about North Korea? They don't buy our movies."

China has broken this mold. Simultaneously the world's most profitable and censorious market, China has led Hollywood down the path of submission to a state censorship apparatus whose standards are as murky and unpredictable as those of most democratic countries are clear and consistent. […]

Fundamentally, the two parties to the Hollywood-China relationship have different priorities. To be sure, both are interested in profit. But for China, profit is just one goal. Another, more important concern is to acquire enough Hollywood-style talent and expertise to build a world-class Chinese entertainment industry that can compete successfully with Hollywood at the global box office—and expand Chinese cultural influence around the world.

The Atlantic, September 2019

[1] vetting process: authorization process

Document C

China–United States: the strategic role of co-productions and industrial acquisitions

On the Chinese side, Dalia Wanda Group, a private company, controls a chain of 500 cinemas in China, the largest in the country, and has invested over USD 6 billion in American cinema between 2012 and 2016. In 2012, Wanda bought AMC Entertainment Holding, America's second largest cinema chain, for USD 2.6 billion. The company controls 385 film theatres, thousands of screens and 17% of the US box office. […]

The American initiatives in China have, so far, been relatively cautious, as foreign companies are still subject to significant constraints, such as the obligation to have a majority Chinese partner. […] Nevertheless, several large Hollywood companies have invested significant sums of money in China. The best-known cases are Warner Bros. and Walt Disney. The former invested USD 50 million in 2015 to set up Flagship Entertainment with China Media Capital as the majority partner (with 51% ownership); the new company makes blockbusters and has 12 films scheduled for production. Walt Disney has invested much more – USD 5.5 billion – in the entertainment sector. Working with a majority Chinese partner (Shanghai Shendi Group), it has created a theme park near Shanghai, which it will run directly.

Giuseppe Richeri, "Global film Market, regional problems", in *Global Media and China*, 2016, Vol. 1(4) 312-330